

SPRING/SUMMER

23

40 YEARS
Celebrating our
40th anniversary

HUNG LIU
My Story by
Bonnie Kelm

THIS END UP
Numerous steps
go into diligently
cataloging, packing
collection

ART & SCIENCE
Muscarelle curator
named Applied
Science Designer
in Residence

1983

MUSCARELLE
MUSEUM
OF ART

at William & Mary

2023

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FRONT COVER:

EMILIO SÁNCHEZ | American (born Cuba), 1921 - 1999 | El Hotel Miramar (detail), 1981 | Lithograph | © Emilio Sanchez Foundation | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2021.243



BACK COVER:

EMILIO SÁNCHEZ | American (born Cuba), 1921 - 1999 | Casita de Campo (Little Countryside House) (detail), 1998 | Lithograph | © Emilio Sanchez Foundation | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2021.243

NEXT PAGE: (left to right)

Shovels went in the ground at the celebratory groundbreaking of the Martha Wren Briggs Center for the Visual Arts in late November. Left to right are William & Mary Rector Charles Poston, Student Intern Sarah Wicker '23, Joseph Muscarelle, Jr., President Katherine Rowe, Trustee Patty Owens, Director David Brashear, Student Intern Prasanna Patel '24, and Board Trustee Chair Tom Gillman.

Participants in the Art of the Book workshop carve linoleum for their book project.

At a reception at the Ronin Gallery in NYC are (left to right) Susan Lowry; Glenn Lowry, Director of The Museum of Modern Art; Roni Libertson and David Libertson, owners of the Ronin Gallery; and Trustee Patty Owens.

Jerry Howell was appointed Emeritus Trustee in recognition of his 18+ years of dedicated service to the Muscarelle Museum of Art Foundation Trustees. (Pictured left to right: Director David Brashear; Emeritus Trustee Jerry Howell and wife, Docent Emeritus Martha Jean Howell; and Chair Tom Gillman)

The Gallery Players have one of their final rehearsals in the Sheridan Gallery.

Director David Brashear and Janet Brashear pose with Trustee Chris Rowland and husband Bob at the Museum's annual oyster roast.

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W&M LAND ACKNOWLEDGMENT

William & Mary acknowledges the Indigenous people who are the original inhabitants of the lands our campus is on today – the Cheroenhaka (Nottoway), Chickahominy, Eastern Chickahominy, Mattaponi, Monacan, Nansemond, Nottoway, Pamunkey, Patowomeck, Upper Mattaponi, and Rappahannock tribes – and pay our respect to their tribal members past and present.

LETTER FROM THE DIRECTOR



Dear Friends of the Muscarelle,

2023 will be an amazing year at the Muscarelle Museum of Art! Originally opened in 1983, this year marks the 40th anniversary of our founding. We will have special events throughout the year that celebrate the legacy of the Muscarelle on campus and as a regional venue for cultural enrichment, and we look forward to having you join us!

Museums serve as a crossroad of our civilization. The professionals who program the museum operation through exhibitions, lectures, art instruction, and other immersive activities could not exist without a community that values what is presented. Meeting the community's cultural appetite is the challenge for museum professionals, and at the Muscarelle Museum of Art our goal is to interpret the visual arts, past and present, for our audiences both inside and outside the university.

We are assisted in our efforts through the engagement of our community, working regularly with student interns and student volunteers, members of William & Mary's faculty and staff, dedicated regional volunteers that operate a robust docent program, and local members of the greater Williamsburg community that support our operations and special events. We could not operate without these partnerships, and in fact, the collaborative efforts we undertake with our expanded team actually make us better as an institution, enabling a broadening of the discourse in our cultural town square.

As we reflect back over the past 40 years, it is clear that the Museum's success is firmly rooted in the partnerships we have formed in our community. Countless members of William & Mary's faculty have used the Muscarelle as a laboratory for learning,

and the Museum is acknowledged as a resource that helps to make William & Mary the unique institution that it is. Art instruction for all age groups has been an ongoing priority at the Muscarelle, and we have worked with local school systems, retirement communities, churches, and prisons to help individuals discover themselves through the act of creation. Through our membership program, we have generated funding to support the wide range of activities at the Muscarelle, and substantial contributions from a variety of local and alumni philanthropists have been transformational for the Museum.

A fitting way to acknowledge the Museum's impact over the last four decades is our collective efforts to expand it. With our expansion project commencing in March, we look forward to creating a home for the visual arts that will serve us for the next 40 years and allow us to shine a brighter light on the visual arts in Williamsburg!

Thank you for your support, and for making the Muscarelle part of your own cultural journey.

Sincerely,

A handwritten signature in black ink, appearing to read "David M. Brashear". The signature is fluid and cursive, with a long horizontal stroke at the end.

David M. Brashear HON '07
Director
Muscarelle Museum of Art

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Scan QR code to learn more about our building expansion!



LETTER FROM THE CHAIR



Greetings to all,

The holiday season, with all its warmth and meaning, has passed and I hope you enjoyed it to its fullest with family and friends. I wish you health and happiness throughout 2023.

This will certainly be a big year for the Muscarelle, as we move into actual construction of the expanded museum! If you haven't yet seen architectural renderings of the new building, scan the QR code above to view the sketches. To get a real sense of how the new museum will integrate with the William & Mary campus, watch the short video embedded on that page.

An important milestone has passed since our last newsletter, receiving the final "go" from the university to begin construction. To get there, it took multiple iterations of "value engineering" to reconcile scope with budget. We are continuing to work diligently with donors to complete the fundraising effort for the project, and if you have not yet contributed, I urge you to consider making a gift. Thank you to everyone for your patience and commitment in this endeavor!

While the museum is officially closed for renovation, it is certainly alive in the community and online. There has been an increased focus on online programming and the response has been exceptional. I personally love Virtual Muscarelle (muscarelle.wm.edu/virtual) as a springboard to dive into virtual exhibitions, workshops, lectures and projects.

This year's *Wine & Run for the Roses*, our most important annual fundraiser, will again be on Kentucky Derby Day, Saturday, May 6th. Due to overwhelmingly positive feedback, we have again selected the Williamsburg Lodge as the location for this grand event. It also offers nice guest rooms for out-of-town visitors. Over 300 Muscarelle supporters turned out in 2022 and our goal for 2023 is, of course, to make it bigger and better!

Come to support the Muscarelle, see friends, show off your Derby day outfit, buy fine wines and great lifestyle lots, and bask in a once-a-year party atmosphere. This year, the date coincides with the first British/UK coronation since 1953, and of course we will broadcast appropriately during the event, to celebrate Charles III and Camilla on their special day. After all, William & Mary's ties to the throne go back 330 years!

Special thanks to our individual and corporate sponsors for continued support of this great event.

Wishing everyone a happy and rewarding spring.

All the best,

Tom Gillman M.B.A. '93

Chair

Muscarelle Museum of Art Foundation

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THIS END UP



Numerous steps go into diligently cataloging, packing Muscarelle Museum of Art collection

By Jennifer L. Williams, W&M News

A veritable parade of paintings, sculptures, papers and objects has passed through a rigorous process as experts at the Museum document and pack its collection in preparation for storage.

The Muscarelle temporarily closed in early 2023 for an expansion and renovation project that will triple its size and transform it into a regional art venue. A ceremonial groundbreaking for the new wing, which will be called the Martha Wren Briggs Center for the Visual Arts, took place November 18, 2022.

In the meantime, its collection of almost 7,000 items will be stored off-site in a secure, climate-controlled facility.

“As is typical for a university museum, our collection may be considered encyclopedic,” said Melissa Parris, Deputy Director of Collections, Exhibitions and Operations. “We have an array of media, time periods and nationalities in our holdings.”

One of the primary motivations for the expansion is to provide adequate space for the growing collection and update the museum’s environmental and storage systems, she added.

“The museum was built in 1983 when the collection numbered less than 1,000 works,” Parris said. “Currently, we have almost 7,000 works, and we have run out of space to safely store objects. We have limited space to work around the art — that is to safely study, house, examine or provide access to scholars.”

Throughout fall 2022, Parris and Muscarelle Registrar Laura Fogarty’s

A specialist with Bonsai Fine Arts moves a packing case towards the Muscarelle Museum of Art exit in front of a rendering of The Martha Wren Briggs Center for the Visual Arts. Photo by Stephen Salpukas



Muscarelle staff members and specialists with Bonsai Fine Arts prepare to package one of the largest pieces of art in the collection – a print entitled *Tours, Cathédrale Saint-Gatien* by Markus Brunetti – for movement and storage. Photo by Julie Tucker

ongoing project took place in what is usually the museum’s second floor exhibition gallery. It became the staging area for numerous steps in a meticulous process of special coordination and handling. Museum staffers and student interns worked to process the collection for months. Specialists with outside firm Bonsai Fine Arts assisted with packaging large and select fragile objects.



Amidst the cataloging and packing, the museum is still processing new acquisitions that are being donated and loans going out to other institutions. A look around snapshots an array of eras, media, styles and views.

“The Muscarelle’s collection of art continues to grow, with important dimensionality being added through the additions of under-represented artists to our holdings,” said Muscarelle Director David Brashear. “But expanding the collection adds complexity to the problem at hand — moving the art offsite to clear the way for the forthcoming renovation and expansion of the museum.”

Documentation before packing and storage is key and is done first by checking all of the existing information about a piece of art against its current condition and taking photos. Each piece has a paper file folder in the many filing cabinets that include copious information on the museum’s holdings.

“While we’re down, we want to ensure that we’re able to support faculty and students by providing images of our collection objects,” Fogarty said. “We may also use reproductions in our offsite gallery space. Additionally, images are important for planning exhibitions and collection galleries in the new museum.”

Pieces are checked for any slipped hinges, loose frames or other areas needing repair and pulled for that work mostly in-house, according to Fogarty. Some undergo a light cleaning and measurement.

“As part of our processing, we are looking at the stability of the works,” Parris said. “If something needs conservation, we’ve prioritized objects for treatment before they are packed and moved. That way, when we re-open, we have works that are exhibition-ready.”

Each piece is packaged according to its shape and special requirements. For example, special braces and custom enclosures are created for objects with unique needs. Three-dimensional objects, particularly those with appendages and fragile components, may be cavity packed or sunk into a non-abrasive lined foam enclosure, sculpted to their silhouette to prevent shifting in transit. Works on paper are stored in protective, archival Solander boxes.

Works on paper comprise three-quarters of the collection and include

photographs, drawings, watercolors, prints and a few collages. Three-dimensional pieces are the smallest component, with paintings numbering more than 500.

Each individual piece will be documented through the series of steps before storage and eventually being unpacked in the new facility.

“Through careful record keeping, we can confirm that we know where an object is at all times and that all the information in our collections management database is correct,” Fogarty said. “That’s been another really important aspect because sometimes legacy data may have incorrect dimensions. Or, new research may yield additional information and that documentation is updated and now associated with the object.”

The art will be ready and waiting for its role in the museum’s next chapter.

“With the collection securely stored offsite at a professional fine arts storage vault, we can safely begin our construction project,” Brashear said. ■

“The Muscarelle’s collection of art continues to grow, with important dimensionality being added through the additions of under-represented artists to our holdings. But expanding the collection adds complexity to the problem at hand — moving the art offsite to clear the way for the forthcoming renovation and expansion of the museum.”

— Muscarelle Director David Brashear



Scan QR code to learn more about our building expansion project.



Specialists with Bonsai Fine Arts move packaged sculptures to the moving truck that will take them to storage. Photo by Stephen Salpukas



HUNG LIU | Chinese American, 1948-2021 | Detail of *Raising the Red Lantern* (detail), 1992-1993 | Oil on canvas
© Hung Liu | Purchase, Gene A. Burns '52 and Mary A. Burns Acquisition Fund | 1996.085

HUNG LIU

My Story

by Bonnie Kelm Ph.D.
Former Director (1996-2002)
Muscarelle Museum of Art

I was in shock when I heard that Hung had died. We have had little contact for almost 15 years since we traveled on different paths. The passage of time doesn't erase my memories of a friendship that began in the early 1990s. Whenever my eyes rest on one of the three pieces of Hung's work we own, I think about those memories.

I met Hung, whose name means "Rainbow," at the Bernice Steinbaum Gallery on Greene St in Soho. I write this now, wearing the magnificent violet kimono Hung gave me as a retirement gift the last time I saw her in San Francisco in 2007, and I think fondly of the story connected to it. I had to retire as director of the University Art Museum at UC Santa Barbara on disabilities due to Lupus & cancer and was depressed about everything. Hung said she had something to give me that was much better than "a Purple Heart."

I remember fighting with her, telling her this exquisite garment was much too expensive for her to give me. Hung said seeing me in it inspired her and made her happy that she could share such beautiful things with her friends now.

Before I knew Hung had died, I picked up a recently written book and thought Hung would approve of the story about these people. I am

going to mail her a copy. Busy as she is, I know she will read it. Not because I wrote it, but because of its subject matter. I created *A Face for Forgotten People*. She would smile and probably say something like, "Well I got through to one person." After I learned of her death, I thought, "No, Hung, you got through to legions of people." There, I did it. I am now officially talking to two dead friends.

Talking to dead friends started with my best friend, Barbara Chavous. We both said whoever dies first, let's not stop talking to each other. Death is a veil we pass through in our dreams and memories. According to some of the world's great religions, the dead live on only when we are remembered. Now I have a third member of my group. I am telling this story because I know it will amuse Hung too.

Over the years, I purchased two Hung Liu paintings for the permanent collections of museums I directed. The story connected to my first museum purchase of Hung's work still amazes me. Not long after I was appointed director of the Muscarelle and assessed the permanent collection, I recognized that my first effort was to broaden the base of representation. There was a donor I could approach for funds. The problem was that although we were very friendly, his politics were highly conservative. I couldn't see him agreeing to use his funds to

purchase much of the contemporary multi-cultural art that was of interest to diversify the collection. His interest in art was also very narrowly defined, almost solely limited to the Hudson River Valley School of artists, nearly all male, and primarily river landscape scenes. However, he had a good eye and purchased very competent paintings.

As I got to know him, I saw he was a reasonable man willing to listen to another point of view. He understood the educational perspective and that the Museum needed to add diverse types of art to the collection. I patiently let him take me to lunch at the NY University Club

and the galleries he frequented. I took him to a few of my favorite contemporary galleries and told him he needed to keep an open mind. After an initial shock, he did better than expected. I did all this because after spending time with him, I believed that despite his conservative beliefs and politics, Gene Burns '52 saw beyond his own opinions when the subject was art. I was developing a plan.

I saw Hung's first

monumental paintings inspired by old photographs of Chinese prostitutes at The Steinbaum Gallery well before anyone else saw them, and *Raising the Red Lantern* was one of the first. Bernice and I were old friends. She took me back into one of the storage rooms to see it.

The first sight of this larger-than-life work filled me with such emotion my eyes filled up with tears. I know it was because I knew the story but I was seeing it for the first time, powerfully rendered in visual form. Looking back at the development of her oeuvre, I see now that I selected a pivotal painting. Such paintings are like the beginning of the

pathway into the artist's mind. One can see how the whole style and this critical series of her work developed.

The images of lovely young delicate women as prostitutes came from old postcards designed for foreign male travelers. They were not the kind of photos one might imagine of prostitutes. They weren't sexy or revealing. They showed young, beautiful women in demure poses, sometimes engaged in domestic activities. The message was that these women are delicate flowers who are submissive.

This painting carried a double meaning. The red lantern symbolized places safe for the Chinese resistance fighters to gather. I fell in love with this painting in all its beauty and ambiguity. Hung made the central image from an old photo of a young prostitute. It became the first significant series of her works. I knew I had to have this piece for the Museum! But how would I get my ultra-conservative donor to provide the money to buy it? This painting was a far cry from idyllic landscapes.

The answer materialized slowly. I am not quite sure how I managed to do it, but I had to trust my plan. Since Mr. Burns liked telling stories about art and I liked telling stories about art, I managed to talk this most unlikely of donors into buying this painting related to a dubious occupation by appealing to his conservative politics.

I told him about all the terrible things Hung and her family went through at the hands of the communists during the violent revolution that brought them to power. During this time, young women were forced into the trade to feed their families, especially children, who were of no productive use to the government.

The new regime often prevented families with children from receiving food rations. I related the story of Hung burning all her family photographs and being forced to destroy all personal heirlooms that could identify her with any aspect of the previous regime. He was moved and saddened by the story. After I finished that story about Hung getting her visa and attaining the American Dream, I showed him this beautiful monumental painting of a young woman embroidering next to the red lantern. The image visibly moved him. He cleared his throat and said, "Well, let's buy it."

“I see now that I selected a pivotal painting. Such paintings are like the beginning of the pathway into the artist’s mind. One can see how the whole style and this critical series of her work developed.”



That was the beginning of the re-education of a significant Museum donor. Unbelievable as it sounds, Gene Burns and I became a team. I talked to him about the essential artists this Museum should have if the opportunity presented itself. When I found work, I would tell him why it was an opportunity to obtain valuable work we would not have again. I would show him pictures. He would give conditional approval after reading my rationale. I would include as much commentary from conservative sources as I could find, and we would meet in New York to view the work. He never refused to fund a work I chose.

I told him about specific artists and careers, and when we went to see the actual pieces, he'd say, "as long as we tell people what it's about and why it's important, let's buy it!" That is the way we obtained such wonderful works as a gouache by the great African American artist Jacob Lawrence; a late and quite abstract, free-flowing oil painting by an early, celebrated woman artist named Isabel Bishop; and the structural *Flowers in a Vase* by Preston Dickinson; among others.

Before his death, Gene Burns established a generous acquisition fund in his and his wife's name. I was happy to see that in 2007 those acquisition funds were used to purchase six works on paper for the collection by Native American artist Jaune Quick-to-See Smith of French-Cree, Shoshone, and Salish blood (and one of my favorite artists). I knew nothing about this purchase at the time. Seeing the fund continue to be used to purchase works by under-represented artists was a pleasure.

It all started with the purchase of Hung's painting, *Raising the Red Lantern*, through the generosity of Gene Burns, that the first organized steps for diversifying the collection took place. ■

Current Museum Director David Brashear poses with Bonnie Kelm in front of *Raising the Red Lantern* in the art storage room. Photo by Melissa Parris



ART + SCIENCE

**Muscarelle curator
teaches digital design to
W&M students**

*Adriano Marinazzo, Experiment #5: "The Pollen Portrait"
Homage to Arcimboldo, Integrated Science Center 3, 2022*

By Jennifer L. Williams, W&M News

Poking around in obscure archives and dark, old churches in Italy and making discoveries in the art world has been a career-long passion for Adriano Marinazzo.

He also works to convey that information to other people through visual illustrations. Now, he gets to combine the two as part of a new dual role between art and science at William & Mary.

Marinazzo, Curator of Special Projects at the Muscarelle, was named the inaugural Designer in Residence and Adjunct Lecturer in the Department of Applied Science. He is in the first year of a three-year appointment that includes teaching the new COLL 100 course, *Renaissance in 3D*, this spring and creating visual installations between art and science.

Marinazzo looks forward to sharing with students his work in Florence,

Italy, where as a specialist in Michelangelo he published breakthrough research on a Sistine Chapel ceiling sketch and a mysterious carving on the façade of Palazzo Vecchio in Florence.

His crossover into academic science at W&M is part of the Muscarelle's emphasis on outreach into the larger university community.

"We are transferring our individual expertise and sharing it with students," Marinazzo said. "The students are the most valuable part of the university, so we're all about students."

After doing the traditional scholarly work of finding something new, Marinazzo has carved out his specialty of translating and presenting it clearly and simply using new technology. As a student at the University of Florence, he learned those specialized skills that qualified him to be

hired there after graduation to teach students and to help art and architectural historians illustrate their work.

“I want to make you understand everything with one picture,” he said.

Dennis Manos, Vice Provost for Research and Graduate/Professional Studies and Director of the Applied Research Center, worked closely with Provost Peggy Agouris to create the designer role for Marinazzo.

“It has always been the job of the artist to interpret the new world and present it to the people,” Manos said. “The artist is there to absorb the shock, redefine the normal and to find better ways to represent our new shared understandings. Adriano is a scholar who has very deeply studied the genius of the Renaissance, another era when very rapid change shook people and their institutions at their roots. So, we are lucky to have him here to work on that problem with other faculty and students in the Integrated Science Center.”

In establishing the role, Marinazzo is currently experimenting with examples and ideas to show science students and faculty what might be possible visually using the latest tools. He envisions a future lab atmosphere where “beautiful minds” can come together to combine strengths on projects presenting science and other disciplines for a general audience.

Animations made by Marinazzo from James Webb Space Telescope images are currently playing on screens in the ISC lobby, and a poster for his new course contains an illustration featuring photomicrographs, or microscopic photos. Using an electron microscope, Marinazzo captured images of pollen in the Applied Research Center Core Lab HQ, colored the photos and combined them to make a digital painting in homage to the portraits made by Italian Renaissance painter Giuseppe Arcimboldo.

Since coming to the Muscarelle 10 years ago, Marinazzo has had various roles. Among his current research projects is a 3D digital reconstruction of the history of W&M’s campus.

But he wanted to get back into teaching and now will be doing that.

“My teaching was about Renaissance architectural history and contemporary art applied to digital tools — digital reconstructions and all of the digital investigation that you can do on historical paintings, drawings, documents, etc.,” Marinazzo said. “This was my class that I was teaching at the University of Florence.”

Marinazzo’s specialization in virtual reconstructions of Renaissance architecture is an integral part of his monograph *Michelangelo: L’Architettura*, which was published by the prominent Italian art journal *Art e Dossier* in November. His course will consist of presenting his virtual reconstructions, including those in the monograph, and hands-on teaching to show students the basics of design and animation in 3D.

“This is not focused just only on the Renaissance because these tools that I employ for investigating what I like, what I do, can be used in medicine, in engineering, for many scientific experiments, can be used in biology, anatomy — is very, very close to the 3D world — science in general, but also design and architecture.”

Because such skills helped him get his first job, Marinazzo feels strongly that learning those by combining scholarship with new technology components will help uniquely qualify students for employment.

“I studied architecture, architectural history,” he said. “But what made the difference for me in my career was the ability to use this kind of software combined with my scholarship. Especially in liberal arts, when you are able to use some technology that is not for everybody — it’s not like an application on the phone that anybody can use. This is a huge advantage because it makes you valuable.” ■



Scan QR code to watch a video example of Adriano’s STEM visualizations.



Adriano Marinazzo, Swem Library. Photo by Adriano Marinazzo, 2023

MUSCARELLE EXPLORATIONS



MODERN MASTERS AT THE MARGINS

This spring, our *Muscarelle Explorations* series, *Modern Masters at the Margins*, will focus on a few of the names that the spotlight often missed. The Abstract Expressionists, a diverse group of artists working from the 1940s through the 1960s, formed the first distinctly American art movement and established New York City as a major center of the art world.

While Rothko, Pollock and de Kooning are among the best-known abstract expressionists, there were many important artists, particularly women and artists of color, whose influential contributions remained at the margins of the movement. Through a series of lectures by distin-

guished scholars, we'll explore the art and lives of some of these artists. We'll also travel to the National Gallery to see a new exhibition of work by Philip Guston and offer an abstract art-making workshop led by Steve Prince.

Join us as we explore this exciting era of American art!

Find more details and register at [Muscarelle.org/events](https://www.muscarelle.org/events).



The Muscarelle Museum of Art thanks the Williamsburg Area Arts Commission for its support of our programming for the 2022-2023 academic year.

MAR 20

PHILIP GUSTON NOW AT THE NATIONAL GALLERY OF ART

Museum Trip

Travel with us to the National Gallery to tour *Philip Guston Now*, a new exhibition charting the 50-year career of one of America's most influential artists. In addition to guided tours of the Guston show, there will be ample time to explore the rest of the museum.

APR 3
5 - 8 PM

ABSTRACT WATERCOLOR MONOTYPES

Workshop led by Steve Prince

Join Steve Prince, Director of Engagement, in this workshop that explores the expressive power of abstract art. Participants will use watercolor on Yupo paper, then cut and arrange the dried materials to reconstitute them as unique, multicolored prints.

APR 4
6 PM

INTRODUCING ABSTRACT EXPRESSIONISM: THE AMERICAN MOVEMENT

Lecture by David Brashear

Museum Director David Brashear sets the stage for our spring Explorations series, describing how a new artistic energy in the post-WWII era led to a uniquely American art movement focused on new approaches to abstraction. He will identify the players who changed the world of art and moved its international locus from Paris to New York.

APR 17
5 PM

NORMAN LEWIS

Lecture by Andrianna Campbell-LaFleur, Ph.D.

Visiting scholar Andrianna Campbell LaFleur, Lecturer in History of Art and African American Studies at Yale University, will speak about the work of Norman Lewis (1909-1979), an influential artist and the only African American in the first generation of abstract expressionists.

APR 25
6 PM

LEE KRASNER

Lecture by Gail Levin, Ph.D.

Gail Levin, Professor of Art History and American Studies at the Graduate Center and Baruch College, CUNY — and the author of the definitive biography of Lee Krasner (1908-1984) — will join us to illuminate the work of this important artist who was often overshadowed by her famous husband.

APR 27
6 PM

LYNNE MAPP DREXLER

Lecture by Gail Levin, Ph.D.

Gail Levin will present new research about the work of Lynne Mapp Drexler (1928-1999), an artist whose star is now rising, nearly 25 years after her death. She also has interesting connections to Williamsburg, having briefly attended W&M in the late 1940s.

MAY 16
6 PM

BOOK CLUB: NINTH STREET WOMEN

Virtual Book Discussion

Museum Director David Brashear will be joined by Gary Ryan, Director and CEO of the Virginia Museum of Contemporary Art, for a virtual discussion of *Ninth Street Women* by Mary Gabriel. The book chronicles the experiences of five women who dared to enter the male-dominated world of twentieth-century abstract painting — not as muses but as artists.

MAY 23
5 PM

GEORGE MORRISON

Lecture by Danielle Moretti-Langholtz, Ph.D.

The Muscarelle's own Curator of Native American Art, Danielle Moretti-Langholtz, will present a lecture about the American/Ojibwe artist George Morrison (1919-2000). A painter and sculptor, Morrison came to NYC, studied at the Art Students League and became part of the Abstract Expressionist movement.

MUSCARELLE TRIPS

Visit some of the most exciting exhibitions coming to the region's best museums, and leave the planning to us. Visit Muscarelle.org/events to learn more about each trip and to register.

MAR 20

NATIONAL GALLERY OF ART

8 AM - 6 PM

On Monday, March 20, we'll travel to the National Gallery of Art in Washington, D.C. to see *Philip Guston Now*, a new exhibition charting the 50-year career of one of America's most influential modern artists. We will be welcomed by Harry Cooper, Senior Curator and Head of Modern Art, who wrote the catalogue and curated the show. Guided tours of *Philip Guston Now* will be provided by Nathalie Ryan, Senior Educator.

You'll also have plenty of time to explore the rest of the museum, enjoy lunch in one of the cafés, and check out the gallery shops.

APR 1

CHRYSLER MUSEUM

11:30 AM - 4:30 PM

On Saturday, April 1, we'll travel to the Chrysler Museum to see *Preston Singletary: Raven and the Box of Daylight*, an immersive exhibition featuring the work of internationally acclaimed glass artist Preston Singletary that merges visual art and theatrical storytelling.

We'll gather at William & Mary for a lunch-and-learn presentation by Dr. Danielle Moretti-Langholtz, Muscarelle Curator of Native American Art, on Tlingit culture and the work of Preston Singletary and fellow native artists of the Pacific Northwest Coast. We'll then travel to the Chrysler to view the Preston Singletary exhibition. You will also have time to explore the rest of the museum on your own.

APR 20

VIRGINIA MUSEUM OF CONTEMPORARY ART

8:30 AM - 1 PM

On Thursday, April 20, we'll travel to the VA MOCA in Virginia Beach to see the newly opened exhibition *Kara Walker: Cut to the Quick*. Featuring more than 80 works from the collections of Jordan D. Schnitzer, the exhibition offers a broad overview of Walker's career working in a range of mediums, including prints, drawings, paintings, sculpture, film and the large-scale silhouette cutouts for which she is perhaps most recognized.

MAY
TBD

INSIDE THE RENOVATION PROJECTS AT THE VMFA & VA MUSEUM OF HISTORY AND CULTURE

8:30 AM - 4 PM

As part of our *Selected Topics in Architecture* series, join Director David Brashear for an insiders view of the recent and upcoming renovations of two of Richmond's premier museums. Guided tours with museum leadership will take you inside the recently completed, award-winning renovations at the Virginia Museum of History and Culture, as well as the 100,000 square foot expansion that the Virginia Museum of Fine Arts will break ground on this summer.

Join us on the

#BUSCARELLE



SELECTED TOPICS IN ARCHITECTURE

MUSEUM DESIGN THROUGH THE AGES



EZRA STOLLER | American, 1915-2004 | *Guggenheim Museum, Frank Lloyd Wright, New York, NY, 1959* | Silver Gelatin Print
© Estate of Ezra Stoller / Esto | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.001

MAR 28
6 PM

THE INVENTION OF THE MUSEUM AS PUBLIC INSTITUTION IN THE 18TH AND 19TH CENTURIES

David Brashear, Museum Director

The concept of the modern museum was born in the Enlightenment that swept across Europe in the 18th century. The idea of a public museum gained traction in France in the 1770s, and designs by Étienne-Louis Boullée and Jean-Nicholas-Louis Durand paved the way for the remaking of the Louvre as a public monument, under the auspices of Pierre-Francois-Leonard Fontaine and Charles Percier. A short time later, Karl Friedrich Schinkel designed the Altes Museum in Berlin, and together the Louvre and the Altes Museum served as the conceptual and architectural models for many national museums to follow.

MAY
TBD

GUIDED TRIP: INSIDE THE RENOVATION PROJECTS AT THE VMFA & VA MUSEUM OF HISTORY AND CULTURE

Get an insiders view of the recent and upcoming renovations at two of Richmond's premier museums. *Find more details about this trip on the previous page.*

JUN 27
6 PM

PROGRESS REPORT: THE NEW HOME OF THE MUSCARELLE MUSEUM OF ART

David Brashear, Museum Director

After many years of planning, ground was broken in March 2023 for the Martha Wren Briggs Center for the Visual Arts. Designed by Bill Butler of the world-renowned firm Pelli Clarke and Partners, the Center will be the new home of the Muscarelle Museum when it opens in fall 2024. The design features a grand entry atrium, new education spaces, a tripling of gallery space, and many other important features. This program will include an update and progress report on the construction effort now underway.

MUSCARELLE.ORG/EVENTS

WORKSHOPS

We have an exciting lineup of workshops in a broad range of mediums this spring! Workshops are designed to accommodate all skill and experience levels. Visit Muscarelle.org/Events to learn more about special member pricing and to register.



A W&M student displays the silver gelatin print she created using a large format view camera.

APR 3

ABSTRACT WATERCOLOR MONOTYPES

5 – 8 PM

Join Director of Engagement Steve Prince in this workshop that explores the expressive power of abstract art. Participants will use watercolor on Yupo paper, then cut and arrange the dried materials to reconstitute them as unique, multicolored prints.

**APR
24-25**

ART OF THE BOOK

10 AM – 3 PM DAILY

Explore the exciting history of books in Swem Library's Special Collections Research Center. Participants will examine rare books, learn about the history of the book, and create a collaborative artwork through relief printmaking.

MAY 13

LARGE FORMAT VIEW CAMERA DEMONSTRATION

9 AM – 1 PM

Participants in this demonstration will be introduced to the large format view camera, and its abilities in producing a portrait. Led by Eliot Dudik, Lecturer in Photography in the department of Art & Art History.

**MAY
22-26**

LARGE FORMAT PHOTOGRAPHY WORKSHOP

9 AM – 3 PM DAILY

Participants in this intensive, weeklong workshop will be introduced to large format photography and will develop skills in composing with the view camera, exposing large format 4x5 inch sheet film, and creating beautiful silver gelatin prints in the darkroom. Led by Eliot Dudik, Lecturer in Photography in the department of Art & Art History.

[MUSCARELLE.ORG/EVENTS](https://Muscarelle.org/Events)



Marlene Cummins provides a tour of *Faculty Show 15* to a group of visiting students.

Our Muscarelle docents enjoyed an active fall, providing tours for *Faculty Show 15*, taking part in our workshops, and visiting art studios and installations on campus. This spring, our docents are planning opportunities to engage with local K-12 students, William & Mary students, and our community, to continue programming that was halted due to the pandemic. Our docents are energized and engaged, looking forward to celebrating 40 years of the Muscarelle in 2023!

We are now accepting applications for our next docent training class, starting in fall 2023. To learn more, please contact museum@wm.edu.

MEET A DOCENT

Meet Marlene Cummins, who has served as a docent at the Muscarelle since 2016.

Why did you become a docent?

I have always loved museums and art in particular. For nearly fifteen years I was a docent at Colonial Williamsburg and gave both “Garden Tours” and “Behind the Scenes at Bruton Heights Tours” at CW for ten years. Finally, I decided I wanted to do something different and was drawn to the Muscarelle which I had enjoyed visiting over the years.

What is your favorite part of being a docent at the Muscarelle?

I enjoy interacting with people and trying to educate visitors while making it fun and memorable for them. I like to add special little tidbits about the artists or the work of art so that they may remember it long after they leave.

What is your favorite Muscarelle exhibition so far? Do you have a favorite artist or art period?

It is difficult to say which exhibition I liked the best. Different artists and shows appeal to me in different ways. The Botticelli show was certainly impressive and provided an opportunity for me to learn a lot. The Japanese Woodblock exhibition of the *53 Stations of the Tokaido Road* by Hiroshige was a real thrill because we lived in Japan for 3 years and I took classes on Japanese art and culture while there. The fact that Japanese woodblock prints inspired many of the Impressionists provides a tie-in to Impressionist art.

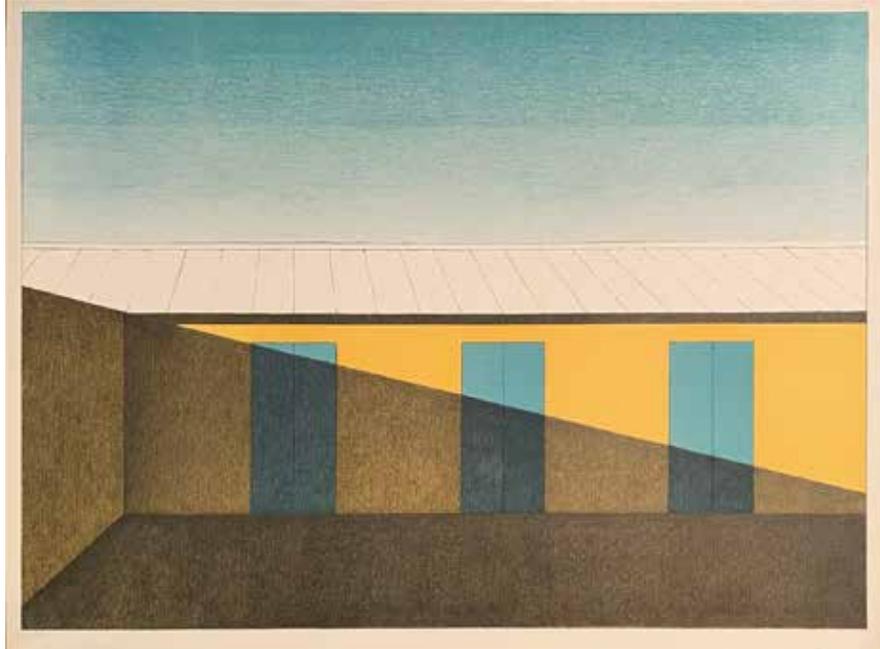
What are your interests outside of being a Muscarelle docent?

I enjoy gardening and flower arranging and have been a member of the Green Spring Garden Club for 25 years. I thoroughly enjoyed working on the Christmas Homes Tours every December. Up until 4 years ago, we had a sailboat. Initially I enjoyed sailing on Lake Ontario for many years until we moved to Williamsburg and then sailed the Chesapeake Bay area for 20 years. Traveling to many parts of the world and learning about those areas also has been a real thrill. I have taken some painting classes in the recent past and hope to give it a try again soon.

THANK YOU TO OUR MUSCARELLE DOCENTS!

Elaine Arczynski*
Georgianna Avioli
Carol Bachmann
Pat Campbell*
Virginia Carey
Carol Carkner
Harry Chancey
Marlene Cummins
Melanie Davis
Deborah Finger
Pamela Gray
David Herald*
Mina Hering*
Martha Jean Howell*
Janet Garzone Kosidlak*
Sandra McAmis*
Judith Porter
Michaelyn Reddick*
Patricia Rublein
Louise Sinclair
Barbara Smith*
Lisa Smith
Karen Spaulding*
Sandra Stephan
Bonita Stockmeyer
Barbara Vollmer
Nick Vrettos
Rita Wright*
Charlene Yackanich
*Emeritus Docent

NEW ACQUISITIONS



EMILIO SANCHEZ

By David Brashear, Director

Following the death of Emilio Sanchez in 1999, a foundation was created to manage his estate and disperse his work. At the time of his death, the artist held over 7,000 of his own works. From 2008 to 2012, the Emilio Sanchez Foundation distributed over 4,000 works to 72 institutions in the United States, South America, and the Caribbean. A large number of civic museums and university museums across the United States received works from the Foundation, including the Fralin Museum at the University of Virginia and the Smithsonian American Art Museum.

In 2011, Concordia College in Bronxville, New York received 73 works of art from the Emilio Sanchez Foundation. When Concordia decided to permanently close its doors in early 2021, the Muscarelle was offered the opportunity to acquire the Sanchez works owned by Concordia. After a careful review of the available art, the Muscarelle entered into a deal with Concordia to purchase 66 works, including 65 prints and one watercolor. Added to the one Sanchez watercolor already in the Muscarelle collection, the works held by the Museum now cover almost the entirety of his professional career as an artist. Additionally, the works span many of his subjects, and reflect specifically by time the material upon which he focused for inspiration. In short, the Sanchez works held by the Museum are a full compilation of the trajectory of his artistic development.

We look forward to sharing these marvelous works with the Museum community when we reopen in the new Martha Wren Briggs Center for the Visual Arts.

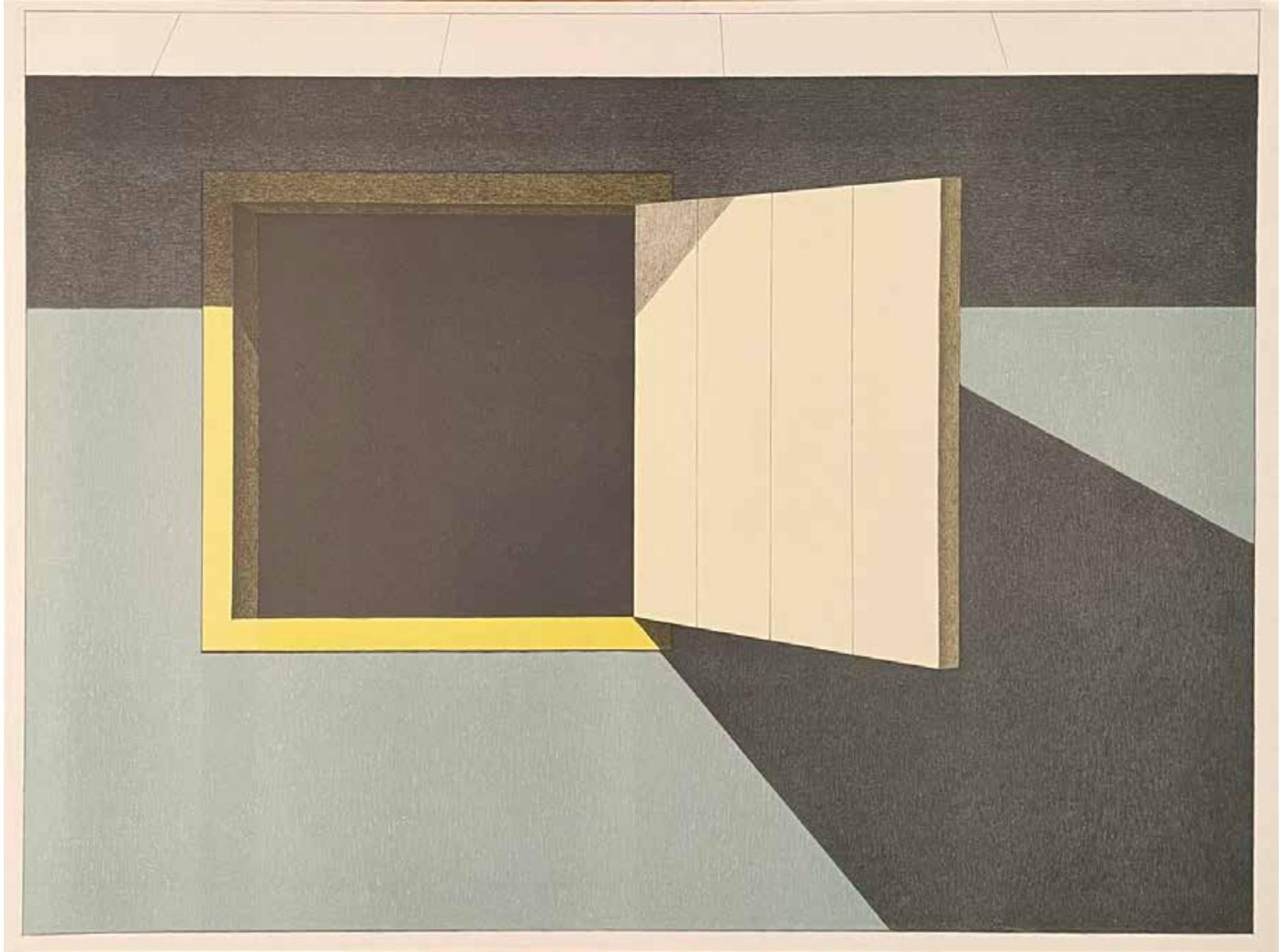
EMILIO SANCHEZ | American (born Cuba), 1921 - 1999

Top: *Madrugada/Sunrise*, 1974 | Color lithograph | 2021.240

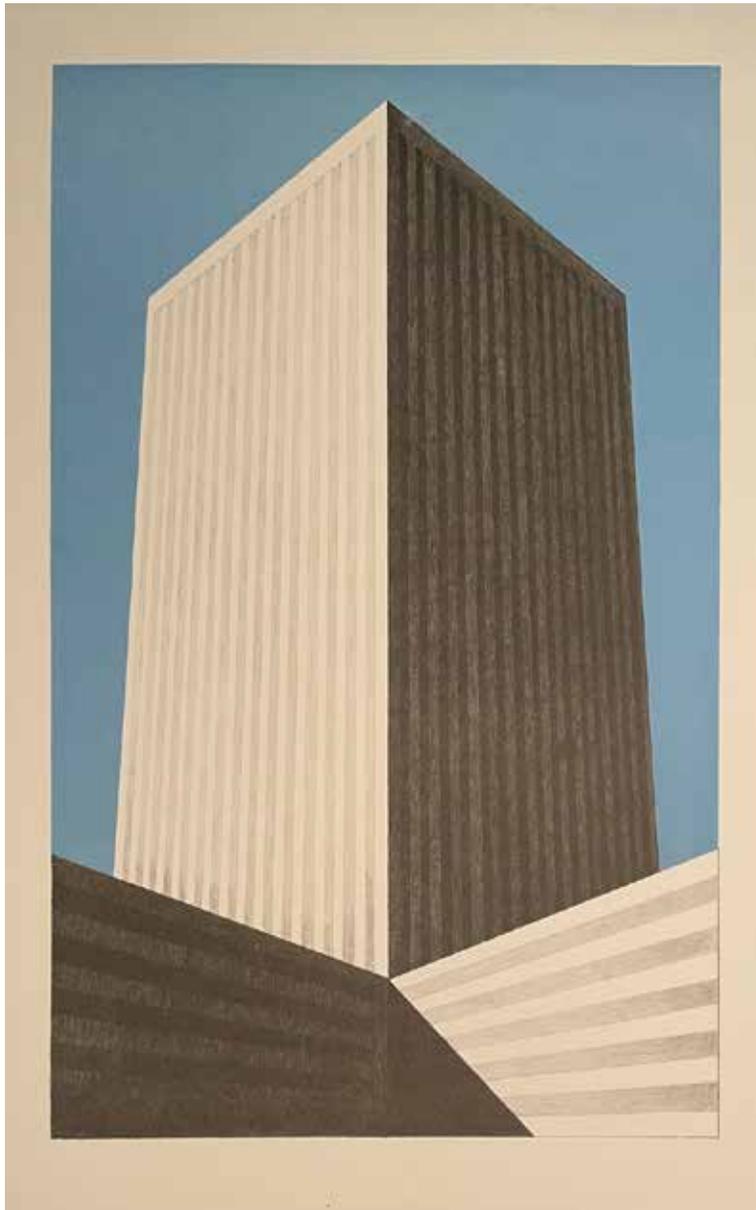
Bottom: *Nueva York*, c. 1977 | Lithograph | 2021.250

Right: *Ty's Place*, 1976 | Lithograph | 2021.221

© Emilio Sanchez Foundation and acquired with funds from the Board of Visitors
Muscarelle Museum of Art Endowment



NEW ACQUISITIONS



EMILIO SANCHEZ | American (born Cuba), 1921 - 1999
Left: *New York on a Sunny Day*, 1987 | Lithograph | 2021.253
Top: *Barcos de Vela*, 1981 | Lithograph | 2021.263
Bottom: *El Rigalo de Anita*, 1971 | Lithograph | 2021.274

© Emilio Sanchez Foundation and acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment

EMILIO SANCHEZ BIOGRAPHY

By the Emilio Sanchez Foundation

Emilio Sanchez was born in Camagüey, Cuba in 1921. He began his artistic training at the Art Students League in 1944 when he moved to New York City where he lived until he died in 1999. However, it was in Cuba that he became fascinated with the play of light and shadow on colored forms that became a dominant characteristic of his works. His early works of the 1950s are stylized and figurative depicting themes such as portraits of friends and models, views of New York and tropical landscapes.

In the 1960s his works became significantly more abstract, though always maintaining a strong sense of naturalism. It is during this decade that his work matured into an individual vision and when he began to develop his well-known paintings of houses and architectural themes. These architectural works stand out for their simplified forms where all superfluous details are eliminated. Stripped down to their essence these structures acquire universal meaning. Here he captured the effect of light on color making it vibrant. Despite the fact that his buildings are often devoid of visible inhabitants, they hold a strong living presence of their own.

Throughout the 1970s and 1980s he further explored architectural themes by traveling to countries around the Mediterranean. For example in Morocco he was impressed by the stark white vernacular buildings. He also produced streamlined geometric views of New York skyscrapers. These architectural works probably come closest to the works of Edward Hopper, Georgia O'Keeffe and Charles Sheeler in

their abstracted stillness of the built environment. In addition to the architectural works Sanchez explored a variety of themes selected for their strong compositional value such as still lifes of fruits and flowers, sailboats, clotheslines and sunsets over the Hudson River. Different from his linear renderings of buildings these other works demonstrate his versatility in painting looser amorphous forms. In the 1990s Sanchez's attention focused more on New York urban scenes of storefronts, garages and skyscrapers.

An artist with an independent voice and international acclaim, Sanchez has had over sixty solo exhibitions and has been included in numerous group shows in museums and galleries in the United States, Latin America and Europe. His art is well represented in private and public collections including over thirty museums like the New York Museum of Modern Art, the Metropolitan Museum and the Philadelphia Museum of Art. He has also received prestigious awards as first prize at the 1974 Biennial in San Juan, Puerto Rico.

In 2021, the United States Postal Service marked the 100th anniversary of the birth of Sanchez by issuing a pane of 20 stamps, showcasing four iconic works by the artist. Sanchez is the first Cuban American artist to have his work honored on a U.S. postage stamp. Sanchez's estate worked tirelessly to accomplish this feat and continues to find opportunities to honor his legacy.



NEW ACQUISITIONS



GEORGE MORRISON

By Danielle Moretti-Langholtz, Curator of Native American Art

Ice! Snow! Frozen water! Northern woods! These words describe the landscape of Lake Superior and the Great Lakes, which served as the inspiration for two of the museum's newest acquisitions, created by one of this country's most important artists.

To his Ojibwe community he is known as “Wah Wah Teh Go Nay Ga Bo” which means “Standing in the Northern Lights.” To the non-Native world he is known as George Morrison, abstract expressionist painter, sculptor and founder of Native Modernism.

Born near the Grand Portage Indian Reservation in Minnesota, Morrison displayed artistic promise at an early age. In 1938 he attended the Minnesota School of Art, now the Minneapolis College of Art and Design. Moving to New York City after he completed his degree, Morrison was the first Native American student at the Art Students League where he was influenced by artistic movements of the day, including abstract expressionism, surrealism and cubism. Morrison joined the circle of leading abstract expressionists, including Willem de Kooning and Jackson Pollock. A recipient of a Fulbright to study art in France in 1952, Morrison received numerous accolades for his artistic accomplishments throughout his life.

The rise of the American Indian Movement, in 1970, drew Morrison back home, and to a teaching position at the University of Minnesota. After leaving the university in 1983, Morrison spent the last two decades of his life living in close proximity to the Ojibwe community at Grand Portage and the landscape that inspired much of his work. During the mid-1970s Morrison began creating sculptural pieces in wood, as symbols of earth, history and memory.

The Muscarelle Museum of Art is thrilled to add two works by George Morrison to our growing collection of stellar Native American artists. Viewed together these artworks represent Morrison's artistic prowess as a Native Modernist, using paint, paper and wood to evoke recollections of home.



GEORGE MORRISON | American (Ojibwe), 1919 – 2000

Left: *Untitled*, 1957 | Gouache and acrylic on paper | 2022.038

Right: *Totem*, 1999 | Exotic woods on marble base | 2022.039

© Estate of George Morrison / Briand Morrison and acquired with funds from the Board of Visitors
Muscarelle Museum of Art Endowment

NEW ACQUISITIONS

GRANDMA MOSES

By Melissa Parris, Deputy Director – Collections, Exhibitions & Operations

Anna Mary Robertson Moses, popularly known as Grandma Moses, was 78 when she began painting. Self-taught, her subject matter most often depicted lively, idyllic landscapes and farm scenes that she observed growing up near the New York-Vermont border. Creating over 1,500 works during her career, *Happy Days* was painted in the last year of her life at 101. While Moses' characteristic and accessible style would remain easily recognizable, her late works evolved to a more expressionistic and fluid brushwork as seen here.

In her 1951 autobiography, then nonagenarian Moses remarked, "I look back on my life like a good day's work, it was done and I am satisfied with it. I was happy and contented; I knew nothing better and made the best out of what life offered. And life is what we make it, always has been, always will be."

We are grateful to The June G. Horsman Family Trust for helping us acquire this absorbing depiction of days gone by. As Ms. Horsman was an avid quilter and admirer of American folk art, we are indebted to the generosity of the trust held in her name. It is the thoughtfulness of our donors that help to enrich the collection in meaningful ways and support our mission.



ANNA MARY ROBERTSON MOSES | American, 1860 - 1961 | *Happy Days*, 1961 | Oil on masonite | Acquired with funds provided by The June G. Horsman Family Trust with additional funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.040

SUPPORT THE NEXT ERA OF THE MUSCARELLE

The expanded museum will be a state-of-the-art regional venue for students, faculty, staff, alumni and the broader community to come together to experience world-class exhibitions and robust academic programs.

With your help, the expanded museum will be a premiere place for the collection, preservation and presentation of compelling art to educate, inspire and engage the W&M community.

Learn more about how you can support the building expansion project by scanning the QR code or visiting Muscarelle.org.



IMPORTANT LOANS



White Flower, 1932 by Georgia O'Keeffe

By Laura Fogarty, Registrar

During our expansion project, Georgia O'Keeffe's *White Flower* will be on view in the Georgia Museum of Art's newly reinstalled Marilyn Overstreet Nalley South Gallery of 20th Century Art. The museum shared that "the new Nalley South recontextualizes early American modernism, conversations between European and American art of the period (including the rise of abstraction and the importation of surrealism), intersections across media and the relationship between urban and rural environments in modern art."

A Midwest native born in 1887, O'Keeffe moved to Williamsburg with her family in 1903. In 1914, she went to New York City to study with Arthur Wesley Dow (1857–1922), an East Coast painter influenced by Japanese art. Dow taught O'Keeffe that the subject of an artist's work should be their personal ideas and feelings and that these could be visualized through harmonious arrangements of line and masses of color. Her 1915–1916 series of abstract drawings and watercolors was brought to the attention of Alfred Stieglitz, a leading photographer, and the owner of the prestigious 291 Gallery in New York. He promoted her work throughout the city, and by the 1930s Georgia O'Keeffe was the best-known woman painter in America. She was a pioneer for American modernism and the recognition of women artists.

The Muscarelle is thrilled that this cornerstone of our collection will continue to be shared during our building project and look forward to its triumphant return to our galleries.



Top: GEORGIA O'KEEFFE | American, 1887-1986 | *White Flower*, 1932 | Oil on panel | © Georgia O'Keeffe, ARS | Gift of Mrs. John D. Rockefeller | 1934.007
Bottom: The Marilyn Overstreet Nalley South Gallery of 20th Century Art at the Georgia Museum of Art



Portraits on loan to the Jamestown-Yorktown Foundation

By Laura Fogarty, Registrar

The Muscarelle lent a selection of important historic portraits and church silver to support Jamestown-Yorktown Foundation's *Reign and Rebellion*, a pair of exhibitions located at the Jamestown Settlement and the American Revolution Museum at Yorktown. The exhibitions "explore the Stuart monarchs' impact on the development on early Virginia and the coming of the American Revolution, as well as their legacies in Virginia today. Through portraits, artifacts and historic documents, visitors will discover stories of Indigenous Virginians, Africans and people of African descent, and European colonists, as well as encounter issues of race, economic inequality and the fragility of democracy, to learn how the past is present today in 'the Old Dominion.'"

Highlights from our collection include Jan Wyck's *Equestrian Portrait of King William III of England at the Battle of the Boyne*, Charles Bridges' *Mann Page II* and Peter Lely's *Colonel John Page* (circa 1670). The exhibitions opened on November 5, 2022 and will be on view until September 19, 2023.



Top: CHARLES BRIDGES | English (1672-1747) | *Portrait of Mann Page II (1718-1778)* | Oil on canvas | Gift of Dr. R.C.M. Page | 1897.010

Bottom: Studio of SIR Peter LELY | English, 1618 - 1780 | *Portrait of William, Prince of Orange (1650 - 1702)* | Oil on canvas | Gift of Mrs. Preston Davie | 1955.003 Studio of SIR GODFREY KNELLER | English, 1646 - 1723 | *Portrait of Queen Mary II (1662 - 1694)* | Oil on canvas | Gift of Mrs. Preston Davie | 1954.002

WINE & RUN FOR THE ROSES



Laugh! Libate!
Lift your paddle for a great cause!

Join us for the *Wine & Run for the Roses* wine auction on Derby Day, Saturday, May 6, 2023 from 2:30 to 7 PM at The Williamsburg Lodge! The event will feature a wine reception with fabulous fare, a derby race raffle, and a giant screen telecast of the Kentucky Derby. Our highly anticipated live and silent auctions offer rare vintages as well as unique lifestyle and travel opportunities. Your support for *Wine & Run for the Roses* allows the Muscarelle to continue to play an integral role in the cognitive life of the university and the cultural landscape of the community.

Visit mmawineauction.com
for more information and to purchase tickets!

Tickets: \$250



SATURDAY, MAY 6, 2023

Thank you! 2022 CORPORATE SPONSORS

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RIVERSIDE



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LABORATORY FOR LEARNING

Curatorial Project makes W&M students curators

By Anna C. Wershbale '25, Marketing & Events Intern

In early fall 2022, the Art History Curatorial Project convened at the Muscarelle to explore the collection of American woodcut artist, illustrator and innovator Julius John Lankes. For this practicum course, 13 students developed both a physical exhibition and digital catalog on the works of Lankes, drawing from resources at the Muscarelle, which has a sizable collection of more than 900 works on paper, and the Special Collections at Earl Gregg Swem Library, which also possess various primary source letters, journals, sketchbooks and woodblocks in their archives. The class sought to synthesize, interpret and present this historic local artist's incredible oeuvre using the materials housed at these two institutions.

The students met in person once a week throughout the semester to engage directly with the work, have class discussions and meet with guest lecturers. Outside class, as a delegated team, they developed marketing materials, wrote the exhibition outline document, collected research resources, conducted expert and familial interviews and constructed the experiential space of Andrews Gallery for installation.

Their guides through this demanding process of exhibition planning and curatorial research were Melissa Parris and Laura Fogarty from the collections team at the Muscarelle, Cathy Jacobs and Pam Hawkes from the W&M Art and Art History department, Jennie Davy from Special Collections, and Professor Cristina Stancioiu. Participating students included Madeline Dort, Olivia Gebreamlak, Daniel Kalish, Sandy Kelso, Isabella Kershner, Sophia Kim, Jessica Lightfoot, Lorelei Peterson, Faith Ronquest, Isabel Schreur, Lynn Trott, Sophie Vandevander, Anna Wershbale and Heidi Zmick.

Artist and author Julius John Lankes (American, 1884 -1960) produced his first woodcut print in 1917, carving and printing more than 1,300 designs throughout his lifetime. Lankes was a leader in the craft of American woodcutting, as displayed by Lankes book, *A Woodcut Manual* (1932), the first complete text about woodcutting published in North America. Lankes is primarily known for his hundreds of detailed woodcut prints and his friendships and relationships with prominent contemporary authors, including Sherwood Anderson and Robert Frost.

From November 14 through December 5, *Carving Deep: J.J. Lankes'*

American Story was on view in Andrews Gallery.

Working together, the class developed the exhibition's curatorial mission: **Our interconnected world demands that every story is told with the inclusion of narratives of many. J.J. Lankes' American story is no different.**

Considering the expansiveness of Lankes' work and his narrative finesse, the exhibition explored the artist through his literary commissions, personal life, the mythologies that shaped his worldview and the nature of the craft he chose. *Carving Deep: J.J. Lankes' American Story* strove to portray an accurate and complete picture of the artist's life's work, and the vast array of Lankes' prints displayed together demonstrated his true mastery of the material. ■





Scan QR code to view the digital exhibition.

Out of the Crate showcases student musical talent



By Max Belmar '25, Education Intern

Out of the Crate was a celebration of the many musical talents that exist throughout the W&M campus community — but with a twist. The Muscarelle Museum of Art challenged student participants to select and perform songs that were inspired by the fall 2022 faculty art exhibition. It was a unique opportunity that merged the Muscarelle's roots in visual artwork with an appreciation of musical performance.

With vibrant performances that ranged from Russian music to jazz and rock bands, there was surely something for everyone to enjoy. Our Director of Engagement Steve Prince even designed a one-of-a-kind t-shirt to mark the special occasion. We're excited to continue exploring the connections between visual and performing arts at William & Mary, particularly as the new Arts Quarter takes shape and the Muscarelle expands to serve even more students.

SPOTLIGHTS



BETH BROWN FINANCE MANAGER

Beth started her career at William & Mary in 2004 at Swem Library working in Acquisitions before advancing to the Accounting & Financial Analyst position, overseeing the budget. She came to the Muscarelle looking for new challenges and experiences including managing the financials of a museum and working the Muscarelle Museum of Art Foundation. Outside of work, she is very active with her church, serving as head of the Girls Ministries, as well as serving with her husband Chris alongside the church's missionaries around the world.



KIM JOHNSON ASSISTANT TO THE DIRECTOR

Kim has been in higher education for 11 years. A native of Buffalo, NY, Kim received master's degrees in business administration and adult training/education from the University of Phoenix. She spent 10 years at the University of Phoenix where she was the Campus Operations Manager and eight years in the U.S. Navy as the Military Personnel Supervisor. Kim has more than 30 years of experience managing offices and is excited for this opportunity with the Muscarelle Museum of Art.



JULIE SIZEMORE TUCKER MARKETING & EVENTS MANAGER

After receiving her bachelor's degree in French from William & Mary, Julie moved to NYC to study graphic design at Parsons School of Design. She worked as an art director for a small consulting firm before moving back south to work in higher education. She spent eight years at UNC-Chapel Hill, crafting communications for prospective students, before returning to her alma mater in 2015. She has held marketing and communication roles in University Advancement and the School of Education, and is thrilled to have joined the team at the Muscarelle.



RACHEL WILLIAMS MANAGER OF EDUCATION, PUBLICATIONS AND VOLUNTEERS

Rachel oversees the volunteer programs of the Muscarelle, coordinates with Director of Engagement Steve Prince on education and community engagement, and serves as liaison to the Muscarelle Museum of Art Foundation board, Docents and Friends of the Muscarelle, among other roles. A native of North Carolina, Rachel received her B.S. in Music Industry Studies from Appalachian State University and M.A. in Arts Administration from Florida State University. Rachel also serves on the boards of *An Occasion for the Arts* and the James City Lions Club.



MAX BELMAR '25 EDUCATION INTERN

Max Belmar is a sophomore pursuing a B.A. in English and Theatre. His previous experience includes assisting with the curation of artistic exhibits at Arena Stage in Washington DC, specifically for the world-premiere musical “American Prophet.” Max hopes to pursue a career in arts administration and theatrical performance after graduation, and explore further the immense impact that museum communities can have on one’s well-being.



ELLIE HENRY '22, M.A. '25 COLLECTIONS INTERN

Elizabeth (Ellie) Henry is pursuing a master’s degree in Anthropology, having previously received a B.A. in Linguistics. She is a Graduate Assistant, cataloging new collections acquisitions, preparing inventory for the museum’s current renovations, and assisting with the museum’s Native American Graves Protection and Repatriation Act (NAGPRA) compliance report. Ellie’s experience in Linguistics and Anthropology provides a unique perspective in her work with the museum collections.



ALINA KACAR '23 COLLECTIONS INTERN

Alina Kacar is a senior majoring in Art and Art History with a concentration in 2D Studio Art. At the Muscarelle, she helped prepare for the collections move offsite ahead of the building expansion. She assisted with condition reporting and the organization and storage of works on paper. Additionally, she was involved with the installation of *Faculty Show 15*. In school, Alina spends her time studying Italian, painting, drawing, and photography.



SANDRA KELSO '22 COLLECTIONS INTERN

Sandra Kelso graduated in 2022 with a major in Art History and a concentration in Critical Curatorial Studies. She is primarily interested in research in the arts and collection management. At the Muscarelle, she assisted in digitizing the collection’s archival record and conducting condition reports on objects. Following graduation, she joined Christie’s in their Proposals department. She enjoys spending time with friends and family, reading, music discovery, and playing squash.



RACHEL MCGRAW '24 COLLECTIONS INTERN

Rachel is a junior majoring in Anthropology and Middle Eastern Studies, and she interned at the Muscarelle this past fall. Previously, she worked at the Archaeological Collections Lab in Colonial Williamsburg cataloging and researching objects, and this summer she will be working for the NRCS as an Archaeology Trainee. She is also a fitness instructor with Campus Recreation and plays on the Women’s Ultimate Frisbee team.

*“Coming here is like going to college...
lots of fun, but without all the homework!”*

— Independent Living Resident

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IS OUR
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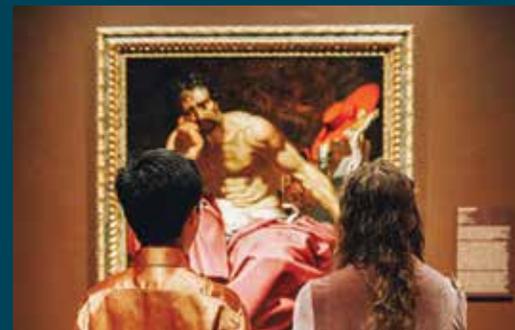
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